

Two Cents Plus Tax Episode 29: Yikesarool!

[intro music]

K: I'm Krystal.

C: I'm Caitlin.

K: And this is...

[together] Two Cents Plus Tax.

[intro music ends]

C: Well hello.

K: Hiii.

T: Good morning.'

C: How is everybody?

K: Good can you hear that?

C: Yeah.

K: Siren? Ok.

C: There's my ride!

T: That's me probably. [sirens wailing in background]

K: I was gonna say that's either you or me probably, I don't think it's me but.

T: It's I mean—It doesn't stop here.

K: I mean it's the city so...

T: I'm at McAllister and Leavenworth in the Tenderloin—

K: Oh wow.

T: So I'm like, in the thick of it and it's a state of emergency here.

K: That's what London Breed said [T laughing].

T: So it's just business as usual actually is what—they just added some more cops.

C: Uuugh.

K: [sarcastically] Yay. Yay.

T: Some of them are private cops.

K: What does that mean?

C: They're very quiet, introverted... [T and K laugh]

T: Yep yep. Yeah they're—one of her ex-boyfriends who was in an FBI sting, got taken down with a bunch of other city department heads in San Francisco.

K: Oh yes I remember that yeah.

T: Mohammed Nuru.

K: That's her ex-boyfriend?

T: Yeah.

K: Oh my god!

T: There was like you know, unfortunately it wasn't as big of a scandal as maybe it should have been. [laughing]

K: Wow.

T: Like, they got him on like, he fixed up an old car that she said was hers, and then like was able to like charge the city a small sum for saying he had fixed the mayor's car, and there were a lot of gift cards involved—

K: God.

T: Passing of the gift cards—

K: Being in like public official especially in local governments seems like the biggest grift. Like you get away with so much I swear it's wild!

T: Totally.

K: Anyway this is Bay Area gossip time.

C: True.

T: But it's applicable to all local authorities.

C: Yes yes.

K: Everywhere not just California.

T: I thought it was just in Chicago for the longest time [C laughing]

K: It's like Chicago and New York they have the local politics kind of the reputation for being very crooked [murmurs of agreement] it's everywhere it's everywhere it's politics in general. Um wow—anyway sorry to get off track.

T: That's not our topic.

C: No it's not our topic [all laughing]

K: Certainly not!

C: No. Toshio you had a great idea—as always—producer Toshio always producing always thinking [T laughs] and today we're gonna talk about ageing.

T: Mm hmm.

C: Which if you look at all of our faces you would never know that we did it. We're all we're like the painting of—what is it?

K: Dorian Gray.

C: Dorian Gray! Thank you thank you. That's who we are.

K: No.

C: Just a couple of babies.

T: Just guess our ages.

K: Not to brag but someone did tell me that the other day—

C: That you look like Dorian Gray?

K: No! [laughing]

T: That you sounded like a twelve year old? [C laughing]

K: Both of those things are true, I do have a twelve year old voice. No that I hadn't aged and I was like—that's—I don't—when was the last time you saw me? Cuz honestly I feel like I don't look how I looked even in my twenties. So the idea of like, “oh you look the same” that's not possible.

T: Well maybe this person has been, you know, lookin a little closer than they should be.

C: Mm hmm.

K: I doubt it. It was a friend of the family, I was on Facetime with my sister and she happened to be hanging out and she was like “Oh my gosh I haven’t seen Krystal in forever. She looks the same!” and I’m like, I mean if you say I look the same like I’m still a woman and I’m still Black [laughing] I mean yes but the rest of the stuff has changed a lot.

C: I can confirm that.

K: Both those things.

C: You’re still a Black woman.

K: [laughing] Yes. Not ever gonna change. But yeah ageing I thought it was a really interesting topic because I feel like it has a lot of a—I mean we can get to this I don’t wanna sorta just jump into it—

C: No jump into it.

K: The way that like, excuse me, older people are represented in pop culture is very similar to the way disabled people are represented in pop culture. I feel like there’s a lot of overlap in the sense of being kind of invisible [murmurs of agreement] like there’s a lot of old people everywhere just like there’s a lot of young people everywhere but you wouldn’t really know that from pop culture. Right? Like most of it is focused on young people or middle-aged people—not even that many middle-aged people to be honest.

C: Seems like it’s weird teen obsessed.

T and K: Yeah we are!

C: Which is great because we have Teen Correspondent Toshio to—

K: Yeah Toshio can fill us in!

T: Yeah I’m from Euphoria High, hello.

C: I wish I was interested in Euphoria because it is everywhere.

T: Yeah. It has—

C: I don’t understand like there are memes and Tweets and posts and I don’t understand any of them and also but I’m not interested in watching the show.

T: I’m glad! I think that that is healthy. I think that avoiding hype, I think taking it in with some caution is necessary and the little secret people don’t know about Euphoria is it’s based on an Israeli show so I don’t know if we’re supposed to boycott it or not [laughing] so you might be on the right side of history

C: Divest from Euphoria!

K: That [all laughing] I feel like that happens to me frequently. Like remember that show Homeland? With like—

T: Of course!

K: Claire Danes. That was also based on an Israeli show—

T and C: Yeah yeah.

K: popular. And that actually did there were conversations about “should we even watch this?” obviously cuz the show was very much about US government involvement in the Middle East and like, you know, a lot of anti-Muslim rhetoric and stuff. So that was a conversation that made sense with this—I don’t know how much it makes sense to be like, divest in Euphoria but that does happen occasionally.

C: I’m gonna start that hashtag.

[T laughing] K: I would love it I would seriously love it. I feel like there’s two—not to get side-tracked on Euphoria but I feel like it has made like Millennials feel self-conscious like some anxiety about their ages for some reason like I feel like everyone who’s watching Euphoria is like over the age of 25—

T: Oh for sure.

K: And probably under the age of like forty five so it’s all like our generation of people. But then they’re all feeling very anxious about how the teens act. It’s a TV show it’s not supposed to be a documentary about teens and what they’re actually doing. Anyway.

C: Just relax. You know in this is completely not Euphoria-related but I was talking to my mom this morning who, is seventy two, and this is in relation to ageing so it is actually on topic which is unique for me to stay on topic—

K: Good good get us back on track. [T laughing]

C: But I was telling her that we were recording today and she had mentioned in the news here this seventy three year old man—this is very sad—had been walking the highway—and this is like during a snowstorm, I don’t know the details but I think he got hit by a car. He’s seventy three. And but that was not her focus. Her focus [laughing] was in the newspaper they referred to him as elderly and she was like, “I don’t like that.” [K laughing, C laughing] She said “I don’t like that” he’s—she’s seventy two—this man you know poor guy, I’m so sorry, seventy three so he’s like a year older and she’s like, I don’t think of myself as elderly. I don’t wanna refer—So I said, “what about senior?” And she was like, “that’s ok.”

T: Huh.

K: Interesting I kind of get her point though because elderly has—well I don't know I guess it could be debated but elderly to me has like a connotation of being infirm, having some sort of condition or what have you and I get why people like again not to kind of find parallels with disability again but like, people don't like being associated with, or assumed to not have their faculties or be able to take care of themselves, or whatever. And I think that's sort of the implication you get with the word "elderly." But like to me it just means—

C: Elder.

K: Of a certain age. So my mom has the same thing—my mom is much younger than your mom, my mom is not even in her sixties but like she always hates when I mention the fact that she's like older. She had a thing with her knee and it's still going on and she has to go see a specialist or whatever and like I'm like oh yeah at first when it was happening I was like maybe it's like arthritis and she's like, "why do you always say that? Why do you always do that?" and I'm like, "I'm not doing any—I'm just saying what it could possibly be!" And she's like, "You're implying that I'm like getting old." And I'm like, "well you are." [T laughing] I think people get—you know when you start to become—when you move past middle age or you're moving through it or you know, out of it I think people have a lot of anxiety about it again as a society we kind of we disappear our older people.

T: We do.

C: We do. We don't wanna look at them. We hide them away.

K: It's true though!

C: And it starts so early and I remember being in my twenties working at this office and saying something about, someone was forty and I referred to them as middle-aged and my coworker at that time who was forty was like, "forty's not middle aged and I'm turning forty in a few months." And I'm like, "yeah. That's middle aged." It's fine with me my older sister is really freaked out about me turning forty. [K laughs]

T: If we're gonna go by life expectancy...

C: Exactly.

K: We're probably past— [overlapping] No one knows how long they're gonna live so any age that you're at could be middle aged or you passed it already.

C: This is the US so we could be gone in a week [T laughing] who knows.

T: Yeah I mean—after the next census. I think those numbers—they're not gonna look too good.

C: No, no.

T: And [laughing] which I was thinking about the "population crisis" allegedly in Japan—

K: Quote unquote.

T: Which is just about the economy and how many bodies they have to fulfill certain roles so they're finally like making it a little bit easier for people to become naturalized in Japan after a long while. Anyway blah blah blah so. They do have a higher life expectancy though my friend his grandma lived to like 108.

K and C: Wow.

T: And that wasn't like that—she wasn't even the oldest person in Japan. Like, the oldest person in Japan and the world, I looked it up—

C: You sent it to us! Thank you.

T: Is 119?

C: Yes. Something Tanaka I can't remember.

T: Kao?

C: Kane Tanaka? We don't know her name.

T: Starts with a "K."

C: We don't know her name. Disrespecting the elders as per usual.

K: Not me you guys are the ones [T laughs] I'm not.

C: Can you imagine being 119? I'm almost forty and you know I'm approaching my limit of having enough—having enough of life. [laughter]

T: Mentally yeah. [all laughing and agreeing]

K: I mean the thing I always think about—especially—so the oldest person that I knew as a kid was my great-grandpa, my maternal grandma's dad, he died when he was 98 and that was like, the oldest person I had ever known or heard of. And this is like 1994? He was born in the 1800s he was born in 1896—

T: Whoa.

K: And like—

C: Oh my god!

K: I know. And as a kid I tried to conceptualize like how much stuff he's seen in his life the fact that he lived again like we both have—we all have—the changing of one century to another, and then also all of the technological advancements. He lived through both world wars, like.

T: Yeah.

K: Like television, electricity all of that radio all of everything. Like he's lived through so much stuff and I was like, how much of it would you, if you're that age, I always wonder what to an old person, like a really old person, what for them was the biggest sort of shift in like quality of life [murmurs of agreement] I always think about that like cuz obviously when he was a kid there was no TV but obviously as a ten year old like when he died that's all I did was watch TV.

T: So we know your answer in terms of quality of life [C and K laughing] was getting cable.

K: Yeah so I mean I always wonder for people who are that old like when you reach that age like what change was the most significant in your life? Like or technological advancement or whatever? But also I do wonder at what point do you stop like you were saying Caitlin where you were saying "I'm almost forty and I've had enough" like what age do you just say, yeah I'm tapping out of whatever culture is doing or whatever.

C: Yeah.

K: Cuz he did some stuff like I remember my great grandpa did really like Marvin Gaye like he liked Marvin Gaye music. So he was kind of—some things he was into—but I don't know. Cuz at that age obviously I didn't think to ask him a ton of questions about his life.

C: Right.

K: But I really wish I would have.

T: It does seem key to longevity is like continuing to explore the culture.

C: Yeah. Maybe I need to get on TikTok now.

K: Oh god. Yeah do it for all of us so we can all be connected cuz I feel like I'm tapped out of apps or whatever I'm just like—

C and T: Yeah.

K: I know as many apps as I'm ever gonna know or need to know otherwise I'm out.

T: I know. You know I'm just a few blocks away from the half-finished mansion of Mark Zuckerberg whose—

C: Congratulations Mark!

K: I was like, are you congratulating Toshio on that? [T laughs]

T: It has like a coat of arms style cement F on the front.

C: For Facebook?

T: Yeah.

C: But he just changed it to Meta.

K: Oh to Meta?

T: Yeah well fortunately it was—he bought two houses—

C: Good for him.

T: And then me made it one. And then he bought two more houses next door [K and C laughing] so it's in the process of being converted to like a huge compound in—

K: It's just wild that you're talking about that and then you're like, "Yeah I live near the Tenderloin where there's like a State of Emergency. [all laughing] That seems right that seems right.

T: But he—here's the good news. Meta lost like I mean what is money? What are stocks? But 280 billion dollars in worth down the drain as of two days ago.

K: What? Why did that happen?

T: Because they reported for the first time ever, they're not gaining users yall. And it's all about endless growth. [C laughing]

K: Ok.

T: And they reached their limit and the only way is down.

C: Yep.

K: that's true. [T laughing] Yeah when we started talking about this topic or started thinking about this topic I started thinking about ageing and pop culture and again there's just not a lot of you know representation of people who are older than say their fifties in most of pop culture. And if there are they sort of exist on the margins like they get to be the parents or grandparents or maybe occasionally they'll get to have some role outside of that but like very rarely do you see sort of older people kind of as your mom would like it to be called Caitlin.

C: Elderly [overlapping] elderly people.

T: It was not always this way.

K: No and I think—obviously part of it started like in the 60s right—or 50s 60s when there sort of became this huge focus on teenagers like as a category and audience—

T: To market to.

K: Yeah as consumers right? So I think—but even then in the 50s and 60s most of the shows were like about adults right. It was like the Honeymooners and I Love Lucy and like you know Leave It To Beaver which had kids in it but—

T: It was focused on the parents.

K: Yeah it was like, those shows were for adults and adults starred in them and everyone watched them cuz obviously there was not that much TV [laughing] so but yeah it's just really interesting how we see that sort of grow decade to decade cuz in the 60s you get like the Brady Bunch which is like a huge group of teens and kids and all of the shows in the 70s always for the most part end up having—if they don't have some young character or young characters in them from the start, they end up adding young characters cuz we gotta get the traffic we gotta get that in there.

T: 25 to 40 demo.

K: Yeah you gotta be a four quadrant show where everyone's watching it. [T laughs] Yeah it's just so interesting to me how that's really changed and I think it mostly happened like in the late 80s and 90s when you had the teen drama the teen soap and also teen comedies like Growing Pains and Who's the Boss and what's the one—

T: Full House.

K: Family Ties, Full House like all of those shows like yeah there were adults in them but the understanding was it was for young people.

C: Have you ever read *Backlash* by Susan Faludi?

K: No what is that.

C: So it's called *Backlash: the War Against American Women* and I have not read it literally since I was a teen but I do remember reading that book—so god knows what's in that book now you know—but one of the things she does talk about that I remember was how in the 80s in America there was such a backlash against women and when you think about the 80s: Reagan and abortion debates and date rape only becoming named as a thing in the 80s like what women were dealing with in the 80s that there was this deliberate omission of women—of middle aged women in the media so what they did was they focused on either young—younger people like teens or older women like Golden Girls. So they completely tried to erase women because—one of her—this is her thesis was saying that because of the gigantic abortion debate and what women—sexual harassment and working and can you be a working mom? And all fo these things they just essentially avoided it so they went to the other ends of the spectrum which I thought is interesting. Which granted I have not read that book in a long long time but I do remember that being one of the things she discusses.

K: That's interesting it does make sense but also though too I guess as someone who wasn't an adult in the 80s from my perspective it seems like that—I don't know it's hard to say in pop culture that was true because like again most of the shows were at least in the earlier part of the decade were like Dynasty and Dallas those shows were full of women—not not

old women. It's funny when we say old women we think of Golden Girls they were literally in their 50s which is so wild to think about cuz when you're a kid and you're watching it you're like, of course they're retired they're so old. [C laughs] They're like 10, 12 years older than I am right now. Strange.

C: Right.

K: But yeah I feel like a lot of the shows were about at least a lot of the pop culture—because again maybe the book came out in 91 but I feel like that's a hard sell then it seems like a much easier sell now because at least then in pop culture you still had—like the romcom was still a thing that existed. Right? You still had all these movies featuring adult women you know yes it was about like, oh they live their lives they just can't get their love life together which in itself is like a trope but you still had all this media that was not about like young women, and not about old women, but was about these women who are fully adults who are just like trying to figure out what to do with their love lives and stuff. And you had like soap operas were still popular and so I don't know I feel like I get her point in a way but I feel like it's kind of undercut by the fact that a lot of the things that featured like adult or mature women—

C: Of a certain age [laughing].

K: Yeah and they don't exist now. They're just gone now so.

C: Also just bear in mind that this is me talking about a book I have not read in thirty years [K laughing] so there could be a lot more to it that I just don't remember. Which is 99% likely.

K: I mean I totally agree with the thesis that there is a backlash against women: that's not wrong.

T: That has never not been true.

C: Yeah.

K: That's definitely right.

C: What age do you all feel? We talked about this over text that there's like a real age and Krystal you said something hilarious!

K: [laughing] I just said that I felt like I was in my forties since I've been like 14. Like I have always been one of those—even as a kid and I mean like a really young kid I have always been fairly mature for my age.

C: Mm hmm.

K: To the point where I remember being like five or six, and I think I've talked on this podcast before but I have an aunt who's like, thirteen years older than I am and I remember just like us having full on conversations about like what she's doing in school and work and

stuff and my mom would be like, “you know she’s like six right? Like why are you talking to her like she’s one of your friends?” [T laughing] And my aunt would be like “I dunno just talking” like it’s fine but I’ve always felt, like as a kid I always felt like I was much older than I actually was and it was always that thing of like, when people find out my actual age they’d be like, “You’re only x or whatever?” and it’s just like, “yeah, I’m only whatever fourteen or thirteen” or however old I’d be but now I have the opposite problem I mean we talked about this earlier where people will be like “Wow you’re thirty eight?” and I’m like “Yeah” and like I feel and I feel like that feels right. But yeah I feel—actually I was talking to my mom about this because it is something that I couldn’t understand when she was my age or I would act—I would be like, you know cuz again, she was thirty-something I was like a teen, viewed her as quote-unquote “old.” So I would ask her, how does it feel to be thirty-eight or something and she was like, “I don’t know, I just feel like I always felt.” And I’m like that’s basically how I feel now [laughing]

T: Yeah.

K: Where I’m thirty-eight but I feel how I felt when I was twenty-eight and probably how I felt when I was eighteen like it doesn’t—I don’t feel any significantly—like oh my age has me feeling this way I feel like, in terms of how I relate to pop culture is different but generally I’m like no I feel the same. But I feel like I’ve always felt close to forty so [laughing] I’m like that feels right. So yeah I don’t know.

T: I can’t relate.

K: Yeah Toshio you’re forever seventeen. [T laughing]

C: Yeah you did say you were convinced that Toshio was actually seventeen years old. [K laughing]

K: I—honestly! He has the most—I dunno energy to be invested in what young people are doing [T and C laugh] someone’s gotta do it.

T: You mean I’m trying to pose? I’m really trying to get back to the—

C: To the youth.

T: To the youth to before I could buy cigarettes and—

K: And vote.

T: Yeah. [laughing]

C: Those were the days.

K: I mean honestly they were when I didn’t have to care about or know about politics.

C: Mm hmm.

T: I know. But they were so crushing at the same time I don't know I kind of—I mean I agree with you that certain things about us never change too much probably about how we perceive ourselves but damn I feel like I couldn't be more different even though—yeah it feels like I was floatin through my twenties getting to thirty and then: U turn! Like. [C laughing]

C: The movie.

T: The dance [all laughing] And the song. And I have another friend from Japan who I was like “Stop asking me this, it's so embarrassing.” But he every time I see him he's like what's on the charts in the US and like, what's cool? [all laughing]

K: But honestly like you would know! Like if anyone would know you would. It reminds me of like one of my aunts, my mom has like four sisters and she's the oldest and the one below her is like less than a year younger than my mom. It's a whole conversation to have with my grandma.

C: Irish twins.

K: Yeah basically I remember when I explained to them what that was and they were like “ohh snap.”

C: So you're Black Irish. [K laughs]

K: Yep I'm gonna have to tell them that. But she's like barely a year younger than my mom so she's in her mid to late fifties but she is like you Toshio to the point where like everyone in my family they've nicknamed her Forever 21 like the store? [C and T laughing] cuz she just nope she's just the one who's young and knows about young people stuff and is like, why are you like how do you know that? Why are you aware? [T laughing] I just don't know how you're [laughing] she keeps up better than I do and I'm just like “dang, I gotta work on this. I'm so outta the loop over here.”

C: I am too.

K: That's how you are Toshio you're—

C: In the know. He knows what's going on.

T: I appreciate that. My boyfriend would beg to differ because he teaches 20-year-olds—you know he's a professor and his students always stay around twenty and that is I mean I feel like I used to aspire to more like mid-twenties when I was young like twenty-four is the cut-off for when applying to the Real World which [K laughing] I think we've discussed Krystal.

K: Did you ever do that Toshio?

T: Or being an MTV V-jay. I never did because I like never hit the sweet spot where I was like—when I was really into the Real World I wasn't old enough.

K: Yeah same.

T: And by the time I got to be old enough I was like not interested.

K: Not interested anymore yeah.

T: [laughing] and then twenty-seven of course is the what do they call it? I mean it's the age—

C: The year when everyone dies.

T: When the stars die.

C and K: Yeah.

K: The Twenty-Seven Club.

T: Yeah there we go.

K: But there's also a thing in sports that is kind of the opposite of that where they talk about like your age twenty-seven season so basically—

T: Huh.

K: The belief goes that like, if you are a professional athlete or any kind of Olympic athlete or whatever that your age twenty-seven is usually your best year like statistically it's when you hit your prime.

C: Oh.

K: So it is kind of true if you pay attention to—if you think of like the most popular or famous athletes like you know Michael Jordan or Steph Curry or you know... I can't think of any other people because that's the only sport I care about right now. [T and C laughing]

T: Another Michael Michael Phelps [K laughing]

K: Exactly you could say—you can look at their statistics and say, “Oh when they were twenty-seven like they had the best season.” And that is true for Michael Jordan that is true for Steph Curry not that they didn't like have great seasons after that or accomplish other things like when they got older but it tends to be when people begin to see the statistics sort of level off. And sort of start going on a down turn. Also if you're like twenty-seven and you're a professional athlete you have probably been playing sports for like two decades so it makes sense that there's gonna be a point at which like ok you can't get any better because your body is—you know you're only aging [laughs] and the older you get, the more rapidly that happens.

T: But human growth hormone! And Madonna! [C and K laughing]

K: I mean but honestly it's true—

C: Yesss.

K: It's actually kinda true cuz you're like seeing, I mean we could talk about other sports like Tom Brady—you're seeing players play into their forties now which you almost never used to see especially in sports like football and basketball, that are very physically demanding.

T: Right baseball of course. Like sure.

K: You see that all the time in baseball cuz most of the game is like sitting—

T: But like ballet?

K: Chewing sunflower seeds or whatever they're doing in the dug out.

T: Gymnastics? I mean—

K: Oh gymnastics is like even worse! You very rarely even see gymnasts in their mid-twenties like that almost never happens.

T: Right.

K: So it's very um—aging in sports is a very weird thing because it doesn't—you know people flame out early just early in terms of what we might think of as like a lifespan. Whereas for your sports career, it's very short. I think the average used to be, in professional football, like three and a half years. For like a career which is like—

C: That's outrageous.

K: Literally your entire life to get this. Like you're in your mid-twenties and they're like, you're outta here by the time you're like 26.

T: Oof.

K: It's just like, yikesaroo.

T: It is well [C laughing] I mean to think—so like the life expectancy in the US is like 60 something?

C: For men?

T: It's around sixty...

C: Cuz it's different for women and men.

T: Women live longer.

K: It's also different if you break it out by race.

C: Yeah.

T: Absolutely. So the [laughing] and this is pre-Covid so take it with a grain—

K: [laughs] [?]

C: Yeah make it worse in your head when you—

K: Just lower it by five years or so—

C: Yep yep.

T: So it is ... fifty five?

C: What?! No!!

K: That can't be right.

T: Wait wait wait no no no. That's—

K: It used to be seventy five.

T: Oh that was the world at large.

C: Ok.

T: And we don't care about the rest of the world—

K: We do—

T: Because we are America!! [K and C laughing] Kuh kuh kuh! And the—

K: Oh my god. [T laughing]

C: Toshio has a spoken word album coming out. [K laughs, T laughs]

K: I would buy it.

T: Ok so 2020 CDC estimate average life expectancy in general in the US is down in 2020 one point eight years. To like seventy seven? Yeah. It's already on it's way down!

K: That's so long though still even when I think about it I'm like, wow. Seventy seven. That's pretty—I dunno. So Caitlin you've mentioned like what age you feel, what age do you feel? Do you feel like the same where you're like "I've just always felt like whatever twenty"?

C: Oh I definitely don't feel in my twenties. I feel like a middle-aged divorcé. Like I genuinely like I love that energy I feel like I have the energy of a middle aged divorcé—I've never been married never been divorced but I feel like I get it. [K laughing]

T: You've—you did watched that whole scripted Bravo show what was it called? Girlfriend's Guide—?

C: Oh I did! I did watch Girlfriend's Guide to Divorce [laughing]

K: Is that the one with the lady from House or was that a different show?

C: I don't know I've never seen House.

T: I dunno.

K: It's that curly-haired lady—

C: There was a curly haired, real pretty, brunette lady?

K: Yeah yeah. That's the one I'm thinking of ok. Interesting. Ok.

C: yeah. Yeah I feel like I understand it. I could be—I could be—I'm not friends with like a group of divorced women but I could be.

K: [laughing] We all could be.

T: [laughing] The other show that I can't—I don't know why I am talking about it because I've never seen it [C laughs] but I know enough because my friend has seen every episode and it was on for a shockingly long time. It's called Younger?

C: Oh I've seen all of Younger.

T: Oh ok right on!

C: I've seen all of Younger except the last season.

K: Which people say was bad.

T: Oh.

C: Yeah I heard the last season was bad, I did not watch it.

T: But the whole—

C: Hillary Duff and Sutton Foster.

T: The whole like thing the story is that I mean it's about like going through a mid-life crisis. Is that what it's about?

C: Yeah she lies about her age. She's like maybe forty-something but she's like "yeah I'm twenty-nine." Like that's the whole show! [T and K and C laughing]

T: I hope that—

K: It's like this famous person who is very beautiful is like "oh I'm twenty-nine" and everyone's like, sure.

T: I mean I hope that is not the basis for green lighting a show in the future [K laughing, C laughing] Is like an age switch story?

C: Mm.

T: It just seems kind of sad.

K: It's kind of interesting though you just kind of put me in mind of like Freaky Friday or whatever or the... what's the one that's the horror one from the 80s? I can't think of it. But it is always like a very young person, like a teen, and then a middle-aged person.

T: Yeah.

K: How do you I guess you could say middle age. Someone in their forties. That's the [38:53] that's the edge of the age you get. You never get anyone older than that being on one of those shows which like I dunno I wanna see what sixty-somethings are up to. I'm not but I'm not sixty but what are they getting up to? It would be interesting to see. You just don't see it on TV.

T: Right. And like the Golden Girls is classic.

K: Yeah and its so weird because that's like basically our only plot point for—our only data point for a show with "old" in quotes people.

C: Mm hmm.

K: Then there was like, Hot in Cleveland, which was kind of the 2000s version of like Golden Girls which also Betty White was in but—we don't really have those shows anymore like they just don't exist because old people don't get to be on TV.

C: Right.

T: Yeah.

K: They just don't get to.

C: Unless you're in England. In England they have a lot of older people where I feel like—

T: Like a lot of Dames.

[K laughing]

C: Dames and also just British Murder shows. It's always all old people.

K: Yeah it's some woman in her fifties or sixties or a man in their fifties—

C: Or older.

K: Yeah solving a crime or something. That is true we don't have that category of pop culture here—

C: Right.

K: I mean we have murder shows—

C: It's not the same.

K: With young people mostly about young people and then like, true crime-y like we don't have the sort of scripted—

C: Britain loves that.

K: Unless you count like Law & Order which could be like going on forever.

T; Yeah I mean I know we're talking mostly about movies and TV here and I will continue to do so but yeah the culturally—I'm personally I've been watching so many high school dramas or dramadies [C laughing] since the pandemic started and I'm just sick of it.

K: I mean you could also [C laughing] actually you know what I just thought of a TV show with older people. I was gonna say you could switch to Grace and Frankie or—

C: That's a great show!

T: That's true.

K: Or the Kominsky Method like those are the two shows I know that have older people. And no one I know watches them but they're on, every year they get a new season and they always get nominated for awards so I'm like people gotta be watching them. It's not me....

C: I watch Grace and Frankie.

K: Oh good. Oh cuz June Diane.

C: June Diane our best friend June Diane is on there. It's a really good show, it makes me laugh.

K: Also I love the idea of Sam Waterson and Martin Sheen being boyfriends like that's so adorable to me.

C: To me they are not believable as a couple—

K: I know that's why it's amazing! Put them together. Like you would never be like who am I gonna get to play an elderly gay like yes Martin Sheen. Like no no one would ever think that! Ridiculous. But that's why I think it's so funny.

C: But Jane Fonda and Lily Tomlin are magic together I love them. I did not watch the Kominsky Method because I do not enjoy Michael Douglas at all but one thing about Michael Douglas that I love is when he was like I got throat cancer cuz I could not stop going down on Catherine Zeta-Jones. [K laughing]

T: Oh right right.

K: That was amazing.

C: I was like maybe I do like you Michael.

K: Yeah I was like, "You know what? Yeah." If that's a story you wanna go with that's amazing.

C: And just volunteering that without being asked is a joy.

K: I know who would ever be like—who would ever be like no no no really. How did you really get it?

C: Right. And speaking of aging, it is known that Catherine Zeta-Jones lies about her age.

T: Ooh lah lah.

C: Like significantly lies about her age. Like everyone lies about their age in Hollywood but she's like—

K: that seems fine.

C: No but she's majorly lying about her age and there was a quote-unquote blind item and we've talked about how that's more ableist language. But she got invited to like a Whitehouse thing and they weren't gonna let her in cuz the documents and stuff didn't—they weren't real. Like she was using a fake birthday and all this stuff. Anyway—

K: Is she like a decade younger or older?

C: It's like bigtime so. Anyway.

K: I just don't under—like who cares? I just never—as someone who's always felt like old or whatever mature I just don't understand why it matters!

T: No I know.

C: Yeah.

K: It's just like the way our society functions old-ness you know is not to be tolerated unless you get to the point where you can't help it anymore then fine but if you're not at that point you should either be trying to stave it off or lying about it like all the time.

T: I think a lot of the—I mean I think—I might have some agreement with the statement but it's like who gets to decide what the pop culture that gets funded um what they wanna see. Like you were saying earlier Krystal Euphoria like the average age of the viewer is definitely not in high school not because of the content—well because of the content because it's too long. [K laughs] Kids are not watchin' –

K: Hour long dramas on HBO.

T: They're not even watching Youtube! That's too long so. So much of it has to do with old white straight cis nondisabled dudes like still run shit in Hollyweird at it's base [murmurs of agreement] they're the ones deciding what gets shown and so they wanna see a youthful lady um I did on the topic of lying about the age... it was a blind item as well, so to speak as well. Maybe not so blind because so the headline in page six *New York Post* which was a newspaper again, we need to explain newspapers for the younger listeners [K laughing] it was like—

C: They're not listening [laughs].

T: No it's true I'll skip and anyway the headline was, Lavernne Cox Fabulous at Forty Seven!

C: Oh yeah.

K: Oh.

T: And it was so shady because it's like, people didn't know I think how old she was at the time—now she's forty-nine—but she definitely wasn't trying to let anyone know her age either [laughs] and I'm sure it was partially because she wanted to keep getting roles.

C: Right!

K: I get it I get that it's like push-pull right? Ok society says being old is bad so in order for people to have the career they wanna have they have to lie about their age so they're not [?] old but then that reinforces the fact that “well being old is bad” because everyone—

T: Totally.

K: So I get that it's like a push-pull but I feel like, you know, some people have to someone has to—

T: More people need to come out! [C laughing]

K: Yes! It's not gonna stop—it's only gonna stop if the people at the top are like, "well I don't—I think I should be fifty and older."

T: Oh, they're never gonna—

K: No one's gonna do that you kind of have to break the cycle at a certain point. It sort of reminds me also too Toshio you mentioned how I think it was Gabrielle Carteris but I might not be right. Who was fighting IMDB about the fact that they had people's birthdates on their IMDB profiles or whatever by default. And like, people didn't want she obviously is one of the people who was like, that's not great, because she got hired—

T: It was her.

K: In her thirties and everyone was like "she's too old" which she was—

C: Yeah.

T: [laughing] she was!

K: She was able to get the job they wanna have and sometimes there's gonna be age discrimination and if you put people's ages by default that's going to add a barrier for them. Which I get it, I get what she's saying but I'm also just like, it's just saying what age you are.

C: Right, right.

K: I feel like it's only perpetuating a system that's already broken.

T: Oh for sure!

K: You have to fix it yourself because people aren't just going to decide that they want someone who's thirty-five to play a twenty-five-year-old.

T: Yeah yeah. And they will I mean the internet exists people will find out. [laughing, C laughing]

K: Exactly. It's like the whole thing with Rebel Wilson.

C: Oh yeah.

K: When she was saying she was a certain age and people were like, "no."

C: Twenty-nine, I'm twenty-nine.

T: Forever.

K: Again, this is why I'm like, at this point you can't really lie about your age—

C: I know.

K: Everything is out there and there's going to be someone who sees it and is like, "no."

T: There's not like a gatekeeper gossip columnist out there who—

K: Exactly, exactly.

T: Releases information that is like—

K: It's so funny did you guys ever listen to the podcast You Must Remember This?

C: Uh huh.

T: Uh uh.

K: So it's basically a old Hollywood podcast where the host Corina Longword picks a subject and she does a deep dive sort of multi-episode podcast sort of theories I guess miniseries about it. So she had one called Gossip Girls, which I really liked. I think it was from last year or maybe 2020 but it was basically about the rise of gossip columnists in Hollywood and how they came to be and that's basically what you're saying Toshio that basically was their job. They were sort of the go-between and sort of the gatekeeper between stars and the studios and the public. Like if there was something the star or the studio didn't want to get out they would put out a story that basically denied it, or something phony to cover it.

T: Right.

K: We're getting bad press about this so let's put out a good story about this and that was essentially [laughing] that's essentially how the whole system got started and the first woman to like be it, like be the first gossip columnist started literally in the 20s. So it's existed as long as Hollywood has existed.

T: Yeah yeah and—

K: And it makes sense that people are really struggling with moving away with that being the norm just can't be that way with the internet now.

C: We do have an exciting Madonna report this week.

K: O god.

T: We do, we do.

C: Toshio you must tell us. [laughing]

T: It has been handed down from Madonna's social media her social media intern has let us all know [C laughing] using a picture of a very adobe light roomed photo of Madonna on the toilet reading in a huge gown that just looks like kinda gross cuz you know the gown is

touching the toilet the entire time it's just so many ruffles. And she's reading the script for the upcoming movie about her life.

C: Yes!

T: and guess what it's called?? You'll never guess cuz [C laughing]

K: I'm just remembering the text like yes yes.

T: It's like not like a Madonna song, it's not associated with her, but she's gonna call it, Little Sparrow. And—

K: Isn't there a song, doesn't Dolly Parton have a song called that? Or something? Or maybe an album.

C: I don't know.

T: That rings some bells. I do know Jennifer Lawrence had an *amazing*—

C: Red Sparrow.

T: Russian accent in the [K laughing] anti-Russian propaganda film.

K: in that movie! I foresee that name getting changed. Because I think the whole point of it is you want to sort of draw attention to the fact that it's about Madonna.

T: Yeah.

K: A movie about Madonna and something that doesn't have to do with Madonna.

C: Madonna.

T: Ab-solutely.

C: And Krystal you're right, it is a Dolly Parton album from 2001.

K: Thank you for confirming cuz I feel like I've heard that somewhere.

C: Yeah yeah.

K: From some other famous person and of course it would be an album that came out like 20 years ago because that's where my brain is [laughing] but Madonna get it together.

T: Yeah. I know.

K: Actually though I feel bad because I've been talking about how people are like be however old you are [T laughing] not like that not like Madonna.

T: I think she was probably inappropriate at every age.

C: Yes.

K: It felt less try-hard-y right? In her twenties and even in her forties it was like, that's what Madonna does, and now it's just—I don't know what's different. [murmurs of agreement]

T: She's been chasing eighteen since she was eighteen. [K and C laugh] Or nineteen. But Diablo Cody did drop out of the project.

C: Well ok—

T: Some no-name...

C: I just googled. Google says Diablo finished the script.

T: Hmm!

C: And moved on to other projects which probably means that she was fired. But since Madonna hired someone who, I just read her name and instantly forgot it I'm sorry— [K laughing]

K: Whoever you are.

C: The woman who wrote the screenplay for Secretary and Girl on the Train.

T: Ok.

K: That's two very different movies.

C: Two very different movies [K laughing] and I feel like Diablo Cody probably did in fact get fired.

T: Yeah I'm sure Madonna had some—pulled some strings, yo.

K: It's weird because I feel like if there is someone who would be—I can't think of anyone who would be more suited to a Madonna movie than Diablo Cody.

C: I know.

T: I mean—

K: Who else is she gonna get?

T: I know Madonna you're not going to do any better than that's for sure. [C laughs]

K: But also this is the reason that I don't—that Janet Jackson documentary was on Lifetime or whatever. This is the reason why I don't love documentaries where the subject is involved—

T: O god.

K: Because I just feel like they get too—or even scripted movies or whatever—

T: Absolutely.

K: They just get too diluted trying to satisfy the subject's wishes and I'm just like, you can't make a good—or even a true, however you want to define that, movie when the subject is involved.

T: oh for sure.

K: Especially if you're like, "I'm trying to make a documentary." Ok there's gonna be something Janet Jackson doesn't want you to talk about. So I mean—it's what's the point here.

C: That's one of the most famously private people on the planet is Janet Jackson. She doesn't want to talk about anything.

K: So I'm like, what is the point of this documentary? It was basically that it was very much like, Oh you think we're gonna talk about the secret baby that everyone said she had in the eighties? Well no we're not gonna talk about it. Oh you think we're gonna talk about the Justin Timberlake thing? No.

T: Uh uh.

K: I mean they're gonna talk about what happened but she's gonna be like, "Well Justin and I are friends." Period. That's it.

T: People need to move on.

K: She literally said that: "we're friends and we're going to remain friends and everyone just needs to like get over it." And I'm like, what is the point of this documentary?

T: [laughing] I know you're divulging nothing.

K: The thing that I think was interesting to people and why everyone was so excited about it was you got to see a lot of old footage of her that had been recorded by her husbands you know René and DeBarge and stuff. So you got to see old stuff that was quote unquote "behind the scenes" but to me if you're like, oh this is a documentary yeah it's really going to get into it then get into it. Or else have Janet be involved.

T: We need something new.

T: That's sort of how I feel about Madonna I'm like well, I mean, if she's gonna be involved what is the end result gonna look like?

T: Oh absolutely! I mean the same with all those Netflix documentaries a lot of them like the Taylor Swift documentary—which I didn't actually see—but—and then there's—is his name like Tony Robbins?

K: Oh yeah.

T: I did watch that one [overlapping]. Yeah and it's like the whole thing is like a commercial for him, he's like a motivational speaker or something. And it you can like kind of feel like there's something dark underneath [laughs] but the documentary—

K: He seems just too intense for there not to be. That's just my impression that I get from anyone who's like that kind of motivational speaker where they're like, you gotta face your fears and do stuff that whatever and I'm just like, let's just bring it down a notch ok. [C laughing] Let people just go at their own pace you know? Everybody just calm down. Like he just seems too intense to me.

C: He's terrifying.

K: Right? Like he's: the intensity coupled with his look? It's a lot.

T: On top of, yeah wanting to control his image so much apparently that we can't see anything behind the curtain, because it revealed nothing—I was not more interested in Tony Robbins after I watched—

K: [laughing] Yeah you were like what did I just see for an hour?

T: I just watched a commercial.

C: When I think of him and not to get too dark but a few years ago, I don't know if you all remember, where it was like a woman was at one of his trainings or I don't know what you would call it—

K: Seminars?

C: She was talking about how she was a sexual assault survivor and he like comes at her and is like, physically um coming at her and maybe pushing her and is basically like, you know, you need to get over it or what are you gonna do? It was like so scary and inappropriate—

T: I think this is actually depicted in the movie—

C: Was it? Oh wow.

T: But it's like a positive spin.

C: Of course!

T: Because he's changing her life. By like making her sublimate or whatever [laughing] all of this trauma.

C: It was awful, it was truly truly awful.

T: I don't know if sublimate is actually a word.

K: It is a word.

C: We'll go with it [laughs, all laugh]

K: But even if it wasn't we're not prescriptivists on this podcast, we do what people do.

T: Language changes.

K: Exactly [C laughing] yeah Madonna gosh I'm glad it wasn't me this week who was like, I heard a thing about Madonna [T laughing] I'm glad I was not in the loop about what she was doing like I'm out on her. But I mean to be fair I think she's part of the whole deal that we do with older women—

T: Oh for sure.

K: Like go over there and do your thing like we don't wanna see you, we don't wanna pay attention to you. Like there was that whole—I think we probably have talked about it on the podcast—but there was that whole documentary in the early 2000s right Searching For Deborah Winger—

C: Toshio's favorite movie.

K: Where are all the middle aged actresses like where did they all go?

T: I really wanted to see it! Nobody wanted to see it with me! [C laughing]

K: They either get to be moms or they get to be in Nancy Meyers and Nora Ephron movies which Nora Ephron like has died now so that's not even a thing you can do.

T: So it's gone. [laughing]

K: Nancy Meyers, or you get to play someone's mom in a Marvel movie, or I guess that's it. I guess you have to be famous enough as Lily Tomlin and Jane Fonda to get a TV show otherwise who knows where they go? It's just very—

T: Bye bye.

C: Bye!

K: On the other hand men they get to be like sexy older guy like they're on some TV show and like so-and-so's attractive like did I know that? And it's like well yeah because when you're a man you get to sort of that's the sort of phase you move into. You get to be sexy older guy or weird actions star or whatever where you're like, "oh now I'm sixty so now I'm in action movies." Its like what? When did we decide that's how it worked [laughing]?

T: You're love interest is usually like half your age—

K: Half your age literally or if you're Liam Neeson you get to occasionally be with Viola Davis which is like good for him.

C: Wait what movie is that?

T: That was—

K: That's in Widows.

C: Oh! Which ugh Liam Neeson grosses me out like terribly.

K: Then I would say watch that movie.

C: I mean him in real life as a person.

K: That's what I'm saying. If you're like, I'm anti Liam Neeson than watch that movie.

C: Watch Widows?

K: Yes.

T: Yeah.

C: Ok. You know Clint Eastwood who is loathsome if you're a disabled person.

K: Just as a human being!

C: Famously advocated against the ADA Clint Eastwood. So he made a movie a few years ago, I don't know the name whatever, where he's like ninety years old and of course he wrote and directed the movie. He had like two threesome scenes in this movie?

K: Nice. Nice. [T laughing]

C: Like that is unbelievable!

K: are you talking about the one the Mule right? Is that the one you're talking about?

C: I guess. I didn't see it I just heard about it and I'm like what is happening?

T: This is a Woody Allen moment! [all laugh]

K: Oh man we're hitting all the topics today we're just like [laughing] old women who don't get to work, Clint Eastwood, Woody Allen—

C: Having threesomes. Mm hmm.

K: Liam Neeson just really terrible guys. I don't know aging in pop culture is so weird I hope that you know with the proliferation of streaming services and what I guess they're calling Peak TV right now. Maybe we'll get some pop culture with some older people I think it would be interesting. Instead of just having like one character playing a grandma or something. [all laugh] I don't know it's just so weird to me but again it sort of reflects how we feel about older people in society generally where we're just like, go over here hopefully—preferably in a home or something where we don't have to interact with you or see you.

T: And you'll probably die there alone.

K: Exactly —bummer man.

T: And a global virus will hit. Your nurse who hates you um will give it to you. [all laughing bleakly]

K: Not to make it about me but um I don't know I think it's a cultural thing—I'm gonna make a blanket statement if people wanna get mad at me they can. Whatever. Black people just don't put their elderly family members in homes. They just don't. Unless they have a lot of money and they can afford to do that.

T: Right.

K: So I'm like no matter what happens to me when I get old [laughing] I know I'm never going to be in a home.

T: Sweet.

K: That's what I have to sort of hold onto. [laughing] if nothing else.

T: Love that.

K: I know I'm never going to be put away somewhere so that's nice.

T: Most cultures like not most, I can't say that necessarily, but a lot of cultures that I respect [K laughing] have the same kind of philosophy where it's like you eventually like—

K: You have inter-generational households like that's a thing that happens. Again like what I mentioned with my great grandpa: he never went into a home because when he got old and stuff and was too old to like—actually he never lived on his own after my great grandma passed away when my grandma was like 10. He always lived with one of his daughters. He was like, this is what I do now. And that was just the expectation and everyone was like yeah

that's fine, that's normal, that's what happens. And so he lived with my grandma until he died so that's just a thing. And I think it's very common—not to shade you or your people Caitlin but um—

C: Go for it.

K: And half of your people Toshio? [laughing]

T: Bring it.

K: I feel like this is a white person thing it's very much people of color do not do this as frequently. You see a lot more intergenerational households and people taking their older family members in cuz—what are you gonna do? Put em somewhere?

T: I know it sounds so inhumane!

K: It's really weird! I understand—practically speaking I guess. I understand why people do it but then there are a lot of people who do it cuz they're like, I don't wanna think about it.

T: And then that's most of it. It normalizes it and it's just a huge industry that is gobbling up state money and—

K: Private money.

T: There's a new building in San Francisco that just opened you know the mayor lauded for creating new housing. It's a senior home. Private. And it costs I think it's 17,000 a month.

C: Oh my god! [K laughing]

T: Yeah. It's just a condo basically. It's on Van Ness.

K: It's so funny to me cities like that in California like have such a problem building new housing and getting new housing built are so like you see this all the time. Cuz this happens in Oakland too. Where you're like, how is there a new senior building being built? But they can't build anyone who's not that?

T: Not rich.

K: Ok we're going to build housing for people who can't pay \$17,000 a month. Like no way it's never gonna happen. But you know, everyone has to live somewhere.

T: Sorry I was incorrect: \$27,000.

C and K: Oh my god!

T: So... bring your wallet.

K: It makes me hate San Francisco and I'm sorry for San Francisco because I used to love you so much.

C: You know one thing we haven't mentioned in a while is that people can follow us on Instagram and Twitter at Two Cents Plus Tax and that we also have a Patreon! Where you can help us fund transcripts! And we really appreciate that if you're so inclined. So Two Cents Plus Tax on Patreon!

K: And also on social media!

C: Yeah Twitter!

T: Two Cents Plus Tax podcast dot com! [together] yeah!

C: Yeah! Well everything's going to be fine.

K: [laughing] Everything's going to be fine.

T: Everything will be fine [laughter]

K: Never fails.

T: Sorry I don't have to go off-script.

C: You gotta ad-lib. [laughter] Bye.

T and K: Bye.

Outro music.